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Performance Considerations
of Selected Major Tuba Works

A Research Paper
Presented to
the Faculty of the Graduate School
University of Nebraska at Omaha

In Partial Fulfillment
of the Requirements for
Master of Music

by
Michael Alan Fischer
April 1987

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Table of Contents

	Page
List of Figures	1
Chapter	
1. Introduction	1
2. Selected Major Tuba Works.....	3
Beversdorf, Thomas. Sonata for Bass Tuba and Piano	3
Gregson, Edward. <u>Tuba Concerto</u>	6
Hartley, Walter. Sonata for Tuba and Piano	10
Hindemith, Paul. Sonata for Tuba and Piano	12
Persichetti, Vincent. Serenade No. 12 for Solo Tuba	16
Stevens, Halsey. Sonatina for Tuba and Piano ..	18
Vaughan Williams, Ralph. <u>Concerto for Bass Tuba and Piano</u>	21
Wilder, Alec. Sonata for Tuba and Piano	28
Wilder, Alec. Suite No. 1 for Tuba and Piano ..	31
3. Conclusion	36
Bibliography.....	40

List of Figures

Figure	Page
1. System of Note Names.....	2
2. Beversdorf, first movement.....	4
3. Beversdorf, third movement.....	4
4. Beversdorf, third movement.....	5
5. Gregson, first movement.....	6
6. Gregson, second movement.....	7
7. Gregson, third movement.....	7
8. Gregson, breathing and phrasing.....	8
9. Gregson, articulations, tempos, and dynamics.....	9-10
10. Hartley.....	11
11. Hartley, learning technique.....	12
12. Hindemith, first movement.....	13
13. Hindemith, second movement.....	14
14. Hindemith, third movement.....	15
15. Persichetti, Intrada.....	16
16. Persichetti, Capriccio.....	17
17. Persichetti, Arietta.....	17
18. Persichetti, Mascherata.....	17
19. Persichetti, Intermezzo.....	18
20. Stevens, first movement.....	20
21. Vaughan Williams, Concerto, last movement.....	24
22. Vaughan Williams, breathing locations.....	24-26
23. Vaughan Williams, third movement.....	27
24. Wilder, Sonata, first movement.....	29-30
25. Wilder, Sonata, third movement.....	30

26.	Wilder, Suite No. 1, first movement.....	32
27.	Wilder, Suite No. 1, second movement.....	33
28.	Wilder, Suite No. 1, third movement.....	33
29.	Wilder, Suite No. 1, fourth movement.....	34
30.	Wilder, Suite No. 1, fifth movement.....	34-35
31.	Comparison Chart.....	38-39

Chapter 1

Introduction

The intention of this project is to introduce performance considerations of selected major tuba works to tubists and to the music educator who is not a tubist but may have a very talented tuba student in his or her instrumental music program. There are high school instrumental music educators and college/university low brass instructors who are not tuba players, but teach the tuba students. There are few sources for these music educators to consult which provide information about major tuba works. The list of selected major tuba works has been compiled from studying and conversing with "artist-teachers", including Daniel Perantonl (1981), Harvey Phillips (1979), Donald Little (1987), and Craig Fuller (1987).

Several parameters of each work will be examined to assist tubists and educators in the search for an appropriate work for study and performance. These parameters include range, rhythmic complexity, articulations, endurance, style, and length. The notational system used to identify the ranges is taken from Robert Ottman's "Elementary Harmony," as seen in figure 1 (3). The works are presented alphabetical by composer and include the following: Thomas Beversdorf's Sonata for Bass Tuba and Piano, Edward Gregson's Tuba Concerto, Walter Hartley's Sonata for Tuba and Piano, Paul Hindemith's Sonata for Tuba and Piano, Vincent Persichetti's Serenade No. 12 for Solo Tuba, Malsey Stevens' Sonatina for Tuba and Piano, Ralph Vaughan Williams' Concerto for

Chapter 2

Selected Major Tuba Works

Beversdorf, Thomas. Sonata for Tuba and Piano

Thomas Beversdorf (1924-1981) was an American composer, trombonist, and an accomplished performer on french horn and tuba. Beversdorf studied composition with Kent Kennan, Eric DeLamarter, and Anthony Donato at the University of Texas and with Bernard Rogers at the Eastman School of Music in Rochester, N.Y. He also attended a summer course in composition with Aaron Copland at Tanglewood. Beversdorf composed three works for the tuba and include the Sonata for Tuba and Piano, Concerto for Tuba and Wind Orchestra, and Walruses, Cheesecake and Morse Code for Tuba and Piano (Baker's 253).

The Sonata is one of the least demanding selected major tuba works with regard to range, rhythmic difficulty, and endurance, which makes part or all of this sonata approachable for the advanced high school student. The endurance needed to perform this work is not excessive, because the range only extends from FF to a. In addition, the duration of the movements are not exceedingly long: 1. Allegro con moto-- 4'15"; 2. Allegretto con grazioso e espress.--4'30"; 3. Allegro con brlo--4'45".

There is a limited amount of rhythmic difficulty in the Beversdorf Sonata for the advanced student. In the first movement, the syncopated rhythms in measures seventeen and thirty-four are possible trouble spots (see figure 2). These same syncopations are presented again five measures before letter

F and twelve measures before the end of the movement. The problem that may occur during these measures is a slowing down of the tempo. A method to assure a consistent tempo and solid rhythms is to eliminate any sound on beats two, three, and four. However, the eighth notes prior to these beats should be held for the complete value. Figure 2 illustrates a counting system which may be helpful.



Fig. 2. Beversdorf, first movement

The second movement presents few rhythmic difficulties. However, as seen in figure 3, the third movement presents duple in the tuba line against triple in the piano part from letter I to J. A practice technique to perfect the movement from triple to duple involves thinking in 2/4 time during the duple sections and utilizing the (1-and-2-and) counting system (see figure 4).



Fig. 3. Beversdorf, third movement

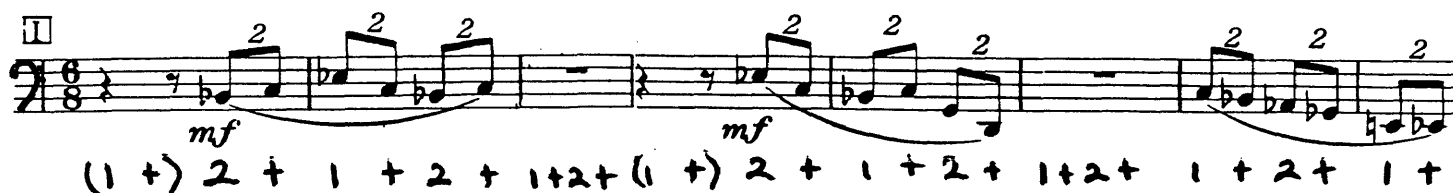


Fig. 4. Beversdorf, third movement

From a phone interview with Thomas Beversdorf (1979), there are several changes and clarifications which will assist the performer in his or her performance. Mr. Beversdorf recommended the following tempos for each movement: I. Allegro con moto--quarter note equals 116; II. Allegretto con grazioso e espress.--quarter note equals 69; III. Allegro con brio--dotted quarter note equals 112. Mr. Beversdorf added a sforzando marking seven measures before the end of the first movement on the F# and three measures before the end of the same movement on the fourth beat C. In the second movement, Mr. Beversdorf included a pianissimo marking on the fourth beat of the fourth measure after A. Another change in this movement is an addition of a decrescendo marking during the fifteenth measure after A. This measure should include a decrescendo to a pianissimo dynamic level. Mr. Beversdorf made only one clarification in the third movement and that was the pf marking nine measures before G. He indicated that this is meant to be played poco forte and not piano forte.

Beversdorf's Sonata for Tuba and Piano is an excellent piece to introduce a talented young tubist to a major tuba work because the rhythms, range, and tessitura are not extremely demanding.

In addition, the first movement alone works well as a performance selection for the young tubist.

Gregson, Edward. Tuba Concerto

Edward Gregson (b. 1945) is a British composer, resides in Bromley, Kent, and is associated with the Brass/Wind Educational Supplies (British Music Yearbook 378). According to a listing in The Catalogue of Printed Music in the British Library to 1980, Gregson has composed for brass band, brass quintet, brass quartet, brass solos with piano, and brass solos with band (151).

The Tuba Concerto by Edward Gregson is demanding because of the wide range of notes and the physical endurance needed to perform the work. In addition, approximately eighteen minutes are needed to perform this work. This concerto, like Vaughan Williams' Concerto for Bass Tuba, has piano, orchestral, and band accompaniments available.

The difficulty level of the Tuba Concerto suggests that it was written for the advanced college student or professional tubist. The range extends from DD to an optional G1 and requires great flexibility from even the advanced player. Each movement presents a need for physical endurance because of the high tessitura. During each movement, the tuba part extends above the staff to eb 1 or e1 several times, as seen in figures 5, 6, and 7.



Fig. 5. Gregson, first movement

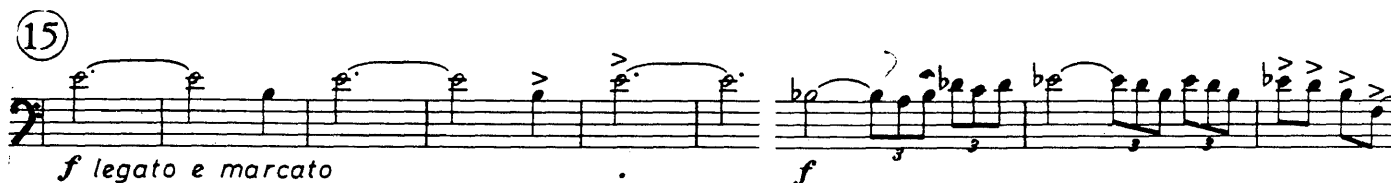


Fig. 6. Gregson, second movement



Fig. 7. Gregson, third movement

"Good phrasing and articulation involve the separation of larger and smaller units, but also such other factors as proper accentuation, variety of attack, and subtle crescendos and descrescendos, all of which contribute to the meaningful shaping of a melody" (Harvard 669). Figure 8 demonstrates possible breathing locations and phrases which are not indicated by Gregson. The breath marks are placed in these locations to allow the performer the opportunity to breathe without interrupting the musical flow. For example, the breath mark four measures after 2 is placed between intervallic leaps and scalewise motion and this slight break allows the performer to end the previous phrase and to initiate a new phrase. The phrase marks during the first four measures of 2 requires the performer to play the music in two connecting ideas. Another example of phrase markings is found one measure before and two measures after 4. The reason for placing the first breath mark after the half note $c\sharp$, instead of the quarter note A, is that the A begins the next phrase.

rit. a Tempo! (♩=104) mf cresc.

f

(mp)

mp legato

cresc.

Lento e mesto (♩=66) p

Fig. 8. Gregson, breathing and phrasing

Gregson added only a few articulations and left the majority of the articulations to the prerogative of the musician. Figure 9 illustrates additional articulations which give the music more drive, clarity, and variety. For example, the accents found in

the fourth and fifth measures after 10 allows the performer the opportunity to emphasize the scalewise passages with rhythmic drive. Another example, beginning two measures before 11, utilizes the tenuto articulation. The music slows down at 11 and the tenuto style helps accentuate the upcoming tempo change. The section at 21 is a fast 6/8 tempo and played with two beats to the measure. The added accents give this section variety and rhythmic drive. In addition to these articulations, tempo and dynamic markings have been changed or added to allow more variety and flair to this work. For example, figure 9 illustrates a crescendo one measure before 3 to the C in 3. This crescendo brings the solo line to a temporary pause, while the accompanying part acts as the solo instrument. An example of tempo change may be found one measure before 11. The added ritard is helpful in two ways. First, the ritard allows the low notes to be performed more clearly and second, the ritard leads the music to the slower tempo at 11.

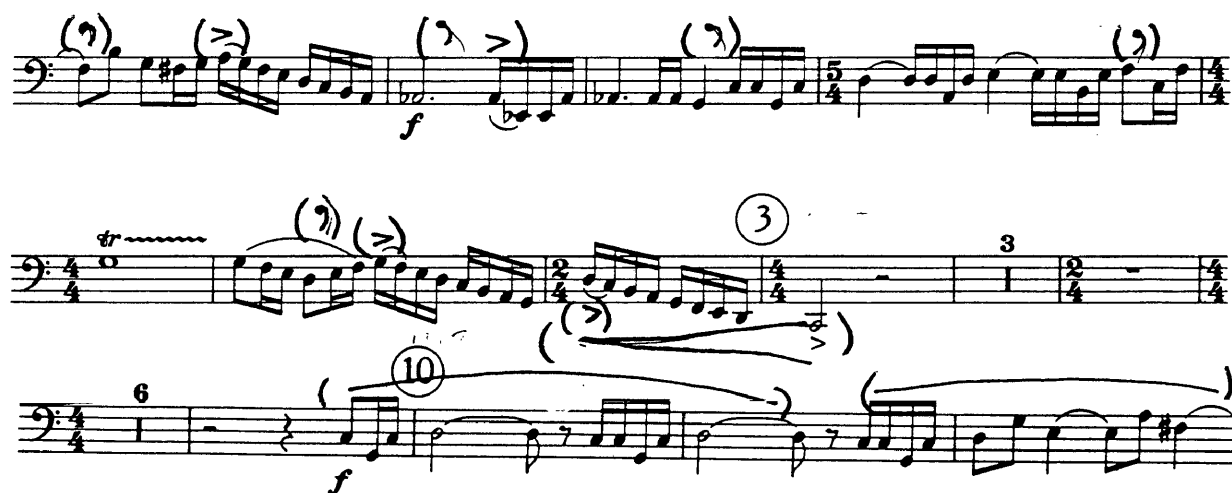


Fig. 9. Gregson, articulations, tempos, and dynamics

(11) *Meno mosso* (♩ = 72) (quasi cadenza)

ritard

(21)

cresc. *mf*

mf

f

Fig. 9. continued

Hartley, Walter. Sonata for Tuba and Piano

American composer, Walter Hartley, studied with Bernard Rogers and Howard Hanson at the Eastman School of Music in Rochester, N.Y. Hartley has written prolifically for wind instruments and his works include: Concerto for Alto Saxophone, Tuba, and Wind Octet; Octet for Saxophones; Sonatina for Tuba; band music (Baker's 957).

The Hartley sonata does not require as much physical endurance as the Gregson concerto, because the tessitura is lower and the duration is only twelve minutes. The range does not go

below FF and only extends to d flat 1 above the staff. However, the Hartley sonata is recommended for the advanced college student because of the fast tempos, advanced harmonic language, difficult fingering patterns, and challenging articulations. An example of the technically difficult passages follow in figure 10.



Fig. 10. Hartley

One technique that may be employed in preparing difficult passages such as those found in this work is starting at the end of the troublesome spot and practicing a small unit until it is learned. After that unit is learned, work on the next unit to the left of the previous unit. When the second unit is learned, practice the first and second units together until they are perfected. Then, work on the third unit and combine that with the other two units when it is learned. Keep this process in

motion until the passage is completed. Figure 11 illustrates this procedure in several steps.

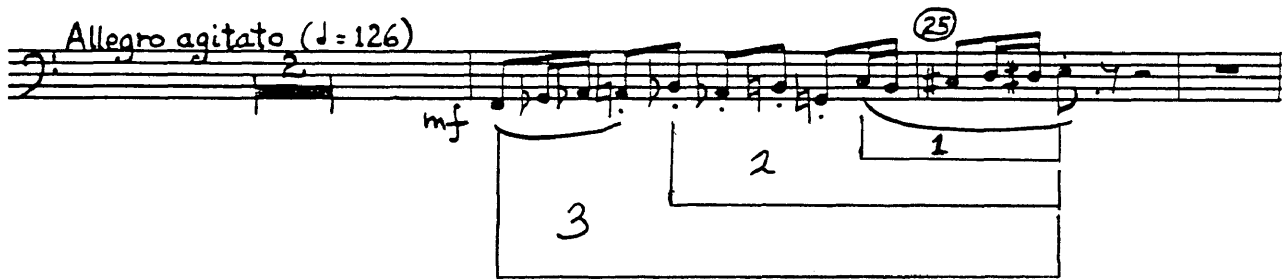


Fig. 11. Hartley, learning technique

Hindemith, Paul. Sonata for Tuba and Piano

Paul Hindemith was born in Hanau, Germany, in 1895, and became one of the masters of twentieth-century music. He entered the Hoch Conservatory in Frankfurt at 14, where he studied composition. As a composer, he joined the modern movement and was an active participant in the contemporary music concerts at Donaueschingen, and later in Baden-Baden. Hindemith became an American citizen in 1946 (Baker's 1023-24).

The following paragraph is a description of Hindemith as a composer:

...An exceptionally prolific composer, Hindemith wrote music of all types for all instrumental combinations, including a series of sonatas for each orchestra instrument with piano. Hindemith's style may be described as a synthesis of modern, Romantic, Classical, Baroque, and other styles, a combination saved from the stigma of eclecticism only by

Hindemith's superlative mastery of technical means
(Baker's 1024).

The Sonata for Tuba and Piano by Paul Hindemith was written in 1943 and is the oldest major work discussed in this paper. The range of the Sonata would allow most underclassmen and some high school students to play the piece. The harmonic language and depth of the music make it a musically satisfying piece for even the most advanced of professional performers. As most of the Hindemith sonatas, the piano part is difficult.

The range does not go below GG and extends only to c1. The first movement contains constant meter changes and polyrhythmic devices between the piano and tuba (see figure 12). The tubist must have complete control of the rhythmic pulse, because the pianist will need a steady beat to insure good ensemble playing. A method of practicing rhythmic control is with the use of a metronome at the suggested tempo for the first movement, dotted half note equals 76. Practicing with the metronome and placing more emphasis on the main beats should produce greater rhythmic control.



Fig. 12. Hindemith, first movement

The second movement, *allegro assai*, remains in 2/2 throughout. The driving force, derived from the fast tempo of half note equals 152, must be maintained by both players. As in all three movements, the articulations and dynamics must be closely observed, especially when the staccato tuba part is interrupted with legato measures in a recurring fashion. Perhaps the most difficult section of the second movement is the last five measures (figure 13). This passage must be smooth, rhythmically accurate, and dynamically soft. The technique discussed previously in the Hartley sonata to learn a difficult passage also may be utilized here (see pg. 11).



Fig. 13. Hindemith, second movement

The final movement, *moderato, conno*, outlines the first theme and then moves to a second section, *scherzando*. The *scherzando*, written for piano alone, is followed by a *lento* section which is basically a cadenza (figure 14). The cadenza requires careful counting and a great deal of preparation by the tubist to create a musical statement. It is important to remember that the eighth note receives the rhythmic pulse during the cadenza and it may be helpful to place marks under each pulse for learning purposes. Following the *lento*, the first theme is

Persichetti, Vincent. Serenade No. 12 for Solo Tuba, Op. 88

"American composer, Vincent Persichetti, studied composition with Paul Nurdoff and Roy Harris and conducting with Fritz Reiner. Persichetti was head of the department of composition at the Philadelphia Conservatory from 1941 to 1947, and in 1947 joined the staff of the Juilliard School of Music in New York (Smith 179). "His music is remarkable for its polyphonic skill in fusing the ostensibly incompatible idioms of Classicism, Romanticism, and stark modernism, while the melodic lines maintain an almost Italianate diatonicism in a lyrical manner" (Baker's 1754).

The Serenade No. 12 for Solo Tuba, Op. 88 was commissioned by Harvey Phillips and published in 1963. The work is comprised of six movements and may be used as both a concert and a study piece. This composition is recommended for the younger tubist as well as the advanced tubist, because the movements vary considerably in difficulty. In the more difficult movements, Intrada (I), Capriccio (IV), and Marcia (VI), the range reaches DD and extends above the staff to e1. In addition to the extreme ranges in these movements, other parameters create difficulties. These include wide intervallic leaps (figure 15) and fast tempos, which create difficult fingering patterns (figure 16).



Fig. 15. Persichetti, Intrada

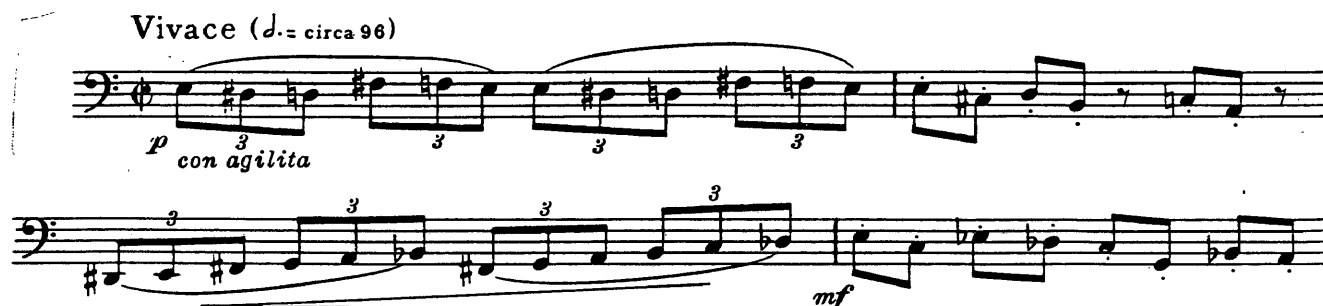


Fig. 16. Persichetti, Capriccio

Younger students may use Arietta (II), Mascherata (III), and Intermezzo (V) as preparatory studies for the more difficult movements. These movements utilize slower tempos, smoother melodic lines, and less than two octaves for the range, which creates the opportunity for the younger tubist to study at least a portion of a major work. The range does not go below C sharp and extends only to b. For examples of these movements, see figures 17, 18, and 19.



Fig. 17. Persichetti, Arietta



Fig. 18. Persichetti, Mascherata

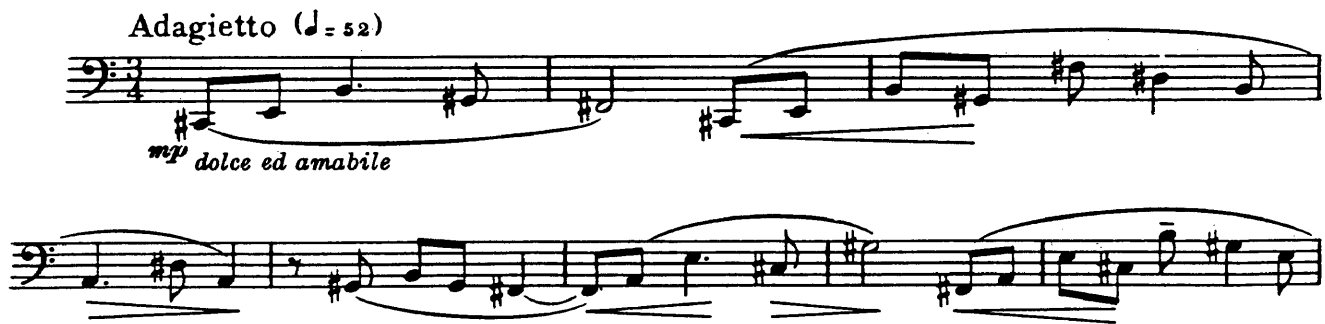


Fig. 19. Persichetti, Intermezzo

Stevens, Halsey. Sonatina for Tuba and Piano

Halsey Stevens (b. 1908) is a significant American composer, conductor, and educator. He studied theory and composition with William Berwald at Syracuse University and Ernest Bloch at the University of California in Berkeley. "His own music is above all a monument of sonorous equilibrium; melodies and rhythms are coordinated in a fine melorhythmic polyphony; dissonances are emancipated and become natural consorts of triadic harmony. Tonality remains paramount, while a stream of coloristic passages contributes to the brilliance of the instrumental texture. Stevens wrote only "absolute" music, without resort to the stage; there are no operas or ballets in his creative catalogue" (Baker's 2207).

The *Sonatina for Tuba and Piano*, completed in 1960, has comparable challenges to the *Gregson Tuba Concerto*. The tuba part is physically demanding, ranges from GG to f1, and utilizes the upper tessitura of the instrument throughout the work. This work probably should only be attempted by the advanced college student or professional tubist because of the extreme range, high

tessitura, and complicated metric displacements. In addition, the accompaniment is very complicated and demands an excellent pianist. The duration of this work is approximately 9:30.

The following passage, from Works for Tuba and Piano, describes the Sonatina in a general analytical view:

The first movement, moderato con moto, begins softly with the first theme pulling at the 3/4 meter signature assigned it, because the tuba part is phrased in polyrhythmic fashion (figure 20). The syncopations and metric displacements of the first theme allude to a 6/8 meter much of the time (figure 20). The second theme falls into a well defined 3/4 pattern while calling for a flowing execution of large intervals. The movement builds to the second theme and then diminishes to a fading restatement of the first theme in the closing bars. The legato and expressive second movement, andante affetuoso, remains soft and subdued throughout. A duple meter is maintained with meter signatures interchanging from 2/4 to 4/4. The combination of soft legato passages, long phrases, and wide intervals demand maximum control. The third movement is energetic and driving. Frequent meter changes and syncopated rhythms retrospective of the first movement add to the rhythmic quality of this last movement. The staccato drive of this movement is interspersed with short legato passages. The dynamic level is slightly higher from the beginning and builds

to a climatic ending for this sonatina.

Moderato con moto (♩ = 126)

TUBA

p espr.

PIANO

p

⑤

meno p

meno p

⑩

mp

mp

Fig. 20. Stevens, first movement

Vaughan Williams, Ralph. Concerto for Bass Tuba and Orchestra

"Ralph Vaughan Williams (1872-1958) was a great English composer who created the British style of composition, deeply rooted in native folk songs, yet unmistakably participant of modern ways in harmony, counterpoint, and instrumentation. He studied harmony with F.E. Gladstone, theory of composition with Parry and Charles Wood, and orchestration with Maurice Ravel" (Baker's 2376). Perhaps an appropriate synthesis of Vaughan Williams' compositional style is provided in Baker's Dictionary:

...Summarizing the esthetic and technical aspects of the style of composition of Vaughan Williams, there is a distinctly modern treatment of harmonic writing, with massive agglomeration of chordal sonorities; parallel triadic progressions are especially favored. There seems to be no intention of adopting any particular method of composition; rather, there is a great variety of procedures integrated into a distinctively personal and thoroughly English style, nationalistic but not isolationist (2377).

Ralph Vaughan Williams' Concerto for Bass Tuba and Orchestra and Paul Hindemiths' Sonata for Tuba and Piano are the best known of all tuba works. The Concerto was dedicated to the London Symphony Orchestra and was first performed by Phillip Catelinet at the London Symphony Orchestra Jubilee Concert, in June, 1954 (Vaughan Williams' Concerto 1). James Goodfriend noted:

...A few years earlier he (Vaughn Williams) had composed a Romance for Harmonica and String Orchestra

for Larry Adler, whom he told that if he didn't like the first version he would write a second, and if he didn't like the second, a third, but if he didn't like that, "I'll rescore the whole thing for bass tuba." Adler liked the first version, but perhaps Vaughan Williams' own comment put into his mind the idea of writing a concerted piece for tuba.

There are several discrepancies between the tuba and piano arrangement and the rental parts for tuba and orchestra. The two sets of music are both published and available through Oxford University Press in London. According to Daniel Perantoni (1981) and Craig Fuller (1987), the preferred version is found in the rental material. The first discrepancy is found two measures before number two in the first movement. The rental part has an added phrase mark starting on the low C and stopping on the high C. Another difference is found four measures after number nine. In the rental part, a B flat has been added between the eighth note C and the eighth note G flat, which results in a triplet rhythm. In the third measure before ten, the last note of the second beat has been changed from C flat to B flat in the rental part. The last discrepancy in the first movement is in the first measure of the cadenza. The piano reduction version indicates fortissimo and a decrescendo to the fermata. However, the rental version begins soft and remains soft through the fermata.

The first difference in the second movement is found four measures before number five. The piano reduction version begins the triplet passage with G-A and the rental part indicates A-B.

Additional phrase marks are indicated in the rental version starting at number six. In the first measure of number six, a phrase mark begins on the D and stops on the D above the staff. A phrase mark connects the sixteenth notes in the second measure of six. Also, a phrase mark begins on the C in the third measure after six and extends to the B at the end of the second beat. In the following measure, a phrase mark begins on C and ends on D at the end of the measure. The rental version extends the phrase mark from the first B in the seventh measure after number seven to the second B in the same measure. Finally, the last discrepancy in the second movement is found in the fourth and fifth measures before the end. The phrase mark in the fifth measure before the end is extended to the F in the following measure.

The first discrepancy in the last movement is found before number two. In the rental part, the trill on the C two measures before number two extends to the second beat of the following measure. At the end of this measure, a phrase mark extends from the third beat to the downbeat of number two. In the eighth measure of the cadenza after number nine, the rental version includes G natural in the third set of triplets, instead of a G flat. Two measures are added between the fifteenth and sixteenth measures of this same cadenza and can be seen in figure 21. In addition, the rental part changes the B flat to B natural in the sixth measure before the end. Finally, the rental part also changes the G natural to G flat in the third and fourth measures before the end.



Fig. 21. Vaughan Williams, Concerto, last movement

The Vaughan Williams Concerto for Bass Tuba is recommended for the advanced college tubist for the following reasons: high tessitura, difficult technical passages, long phrases, physical endurance, and the large range of notes. The range extends from FF to a flat 1 above the staff. The Concerto was written for the smaller F tuba, but is commonly performed on the larger CC tuba.

This concerto was written in three movements, fast-slow-fast. Vaughan Williams did not indicate many breathing locations and breathing at the wrong location could interrupt the flow of the music. Figure 22 illustrates possible breathing locations, which should assist the tubist in performing this work without altering the musical phrase.



Fig. 22. Vaughan Williams, breathing locations

Musical score for the first movement of the Piano Concerto in D minor, Op. 23, by Franz Liszt. The score is in bass clef, D minor, and 2/4 time. It features various musical notations including triplets, slurs, and dynamic markings like "Lento", "accel.", "Andante sostenuto" ($\text{♩} = 60$), "cantabile", "pp", and "ppp". The score is divided into measures, with some measures numbered in boxes (1, 2, 3, 4, 8). The tempo "Lento" is indicated at the top right. The "Andante sostenuto" section is marked with a tempo of 60 beats per minute. The score ends with a final measure marked with a box containing the number 4.

Fig. 22. continued

3

Poco animato

p cantabile e sostenuto

6) 5

a tempo

ff

Fig. 22. continued

The third movement is technically difficult because of the rapid tempo indicated, which is the quarter note equals 150. Vaughan Williams included many articulations in this movement to achieve clarity. However, figure 23 illustrates additional accents which gives the music more clarity, drive, and variety. For example, the accents placed over the second beat in the second measure and over the third beat in the fourth measure add a driving force to this beginning statement. The accents emphasize the slurred notes in each of these beats. In addition, the accents in measure six and seven provide contrast from the

previous tremolo effect. The accent found one measure before 2 emphasizes a change to the accompanying instrument and the accent found one measure before 4 illustrates a return to familiar material.

Allegro ($\text{♩} = 150$) ($\text{♩} = 50$)

The musical score consists of six staves of music in bass clef, 3/4 time. The tempo is marked 'Allegro' with a metronome marking of 150 quarter notes per minute, and a note value of 50 is indicated. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, accents, and dynamic markings.

Staff 1: Starts with a measure rest, then a triplet of eighth notes marked *p*. It continues with a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). The staff ends with a triplet of eighth notes marked with an accent (>).

Staff 2: Continues with a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). It then has a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). The staff ends with a triplet of eighth notes marked with an accent (>).

Staff 3: Starts with a triplet of eighth notes marked *f*, followed by a triplet of eighth notes. It then has a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). The staff ends with a triplet of eighth notes marked *p cantabile*.

Staff 4: Continues with a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). It then has a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). The staff ends with a triplet of eighth notes marked with an accent (>).

Staff 5: Starts with a triplet of eighth notes marked *f*, followed by a triplet of eighth notes. It then has a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). The staff ends with a triplet of eighth notes marked *p*.

Staff 6: Continues with a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). It then has a triplet of eighth notes, a half note, and a triplet of eighth notes marked with an accent (>). The staff ends with a triplet of eighth notes marked with an accent (>).

Poco animato

Fig. 23. Vaughan Williams, third movement

Wilder, Alec. Sonata for Tuba and Piano

Alec Wilder (1907-1984) was an American composer and arranger. He became active as a song writer and arranger in New York jazz circles after informal studies at the Eastman School of Music under Inch and Hansen. Wilder composed for the Benny Goodman and Tommy Dorsey bands and his most successful songs at this time included "While we're Young" (1934) and It's so Peaceful in the Country (1941). In the late 1930s he experimented with jazz compositions for unusual ensembles (e.g. woodwinds and harpsichord). (Roy, 414).

The Sonata for Tuba and Piano was written by Alec Wilder especially for Harvey Phillips and was published in 1963. Wilder has composed other solo works for tuba which include Suite No. 1 for Tuba and Piano (Effie Suite), Suite No. 2 for Tuba and Piano (Small Suite), Suite No. 3 for Tuba and Piano (Jesse Suite), Sonata for Tuba, String Bass and Piano, Sonata for French Horn, Tuba and Piano, and Concerto for Solo Tuba and Concert Band. The publisher of Wilder's Suite No. 1 for Tuba and Piano included the following information with the suite:

"He is the most personal of composers: almost every work of his, popular or formal, has been written for a specific performer or ensemble. Among the recipients of his considerable output have been John Barrows (French horn), Harvey Phillips (tuba), Joe Wilder (trumpet), John Swallow (trombone), Karen Tuttle (viola), Gary Karr (string bass), Mitchell Miller (oboe), Samuel Baron (flute), Bernard Garfield

(bassoon), David Glazer (clarinet), Gerry Mulligan (baritone saxophone), Carl "Doc" Severinsen (trumpet), Milton Kaye (piano), Ronald Roseman (oboe), the New York Woodwind Quintet, the New York Brass Quintet, the University of Wisconsin Woodwind Quintet, the Eastman Wind Ensemble, and the Count Basie Orchestra." (Wilder Suite)

The Wilder sonata is technically difficult and requires high tessitura playing. The range reaches *PF* and extends to *ei*. This sonata is recommended for the advanced college/university tuba student because of the wide slurs and flexibility required. The first movement of the Sonata is slow and lyrical with many phrase and articulation markings by the composer. Figure 24 illustrates possible breathing locations, which should assist the tubist in performing this movement without altering the musical phrase.

The second movement, *allegro*, contains adequate breathing locations, phrase markings, articulations, and dynamics to assist the performer in creating the composer's musical idea. The third movement, *andante*, has similarities to the first movement, including slow and lyrical melodies with excellent phrase and articulation markings. Another similarity is the lack of breathing marks and figure 25 illustrates possible breathing locations.



Fig. 24. Wilder, Sonata, first movement

Poco meno

espressivo

Piano

a tempo

rit.

A tempo

mf

ppp

Fig. 24. continued

10

20

30

3

40

Fig. 25. Wilder, Sonata, third movement

Wilder, Alec. Suite No. 1 for Tuba and Piano

The Suite No. 1 for Tuba and Piano also was composed for Harvey Phillips. The publisher stated that this suite was originally written for a children's record and recorded by Harvey Phillips and Bernie Leighton on Crest Records (RE7031) (Wilder Suite). In addition, "Wilder has steadily added to his large catalogue of music for children and young people. The care he lavishes on this work clearly reflects his love of innocence and youth. All his work reveals the creative impulse of one of the most lyrical melodists of our time. The range and variety of what he has accomplished are witness to the fact that he has never stopped learning, exploring, and experimenting, not in his own cause but in the cause of music" (Wilder Suite).

Each of the six movements represents an experience of Effie the Elephant. The movements are: 1. "Effie Chases a Monkey"; 2. "Effie Falls In Love"; 3. "Effie Takes A Dancing Lesson"; 4. "Effie Joins The Carnival"; 5. "Effie Goes Folk Dancing"; and 6. "Effie Sings A Lullaby". The movements vary in difficulty and provide the opportunity for the younger student to play part of a major tuba work. The range reaches FF in the fifth movement and extends to e1 in the second movement. The piano accompaniment is not difficult compared to Hindemith's Sonata for Tuba and Piano. In addition to the piano accompaniment, percussion parts were written, including xylophone and trap set, but have not been published. This work is recommended for both the young and advanced tuba player.

The first movement, "Effie Chases A Monkey", requires great finger dexterity by the soloist because the tempo is allegro giocoso and there are several passages of sixteenth notes. Wilder added phrase marks, articulations, and some dynamic markings to this movement. However, as seen in figure 26, additional crescendos and decrescendos can enhance the musical flow of the music.

The range of the second movement, "Effie Falls In Love", reaches e1 and GG. This movement requires the utmost in delicacy and musicality of the performer. Figure 27 shows added phrase, dynamic, and articulation markings, which can give this movement more variety in these areas.



Fig. 26. Wilder, Suite No. 1, first movement



Fig. 27. Wilder, Suite No. 1, second movement

During "Effie Takes a Dancing Lesson", more weight on the main beats of the measures gives a better feeling of an elephant trying to dance. Only four alterations of the original markings are shown in figure 28, which the performer might find useful. There are several changes in the fourth movement, "Effie Joins the Carnival", which will make the performance more effective (figure 29). These alterations and additions will give a more realistic carnival-like effect.

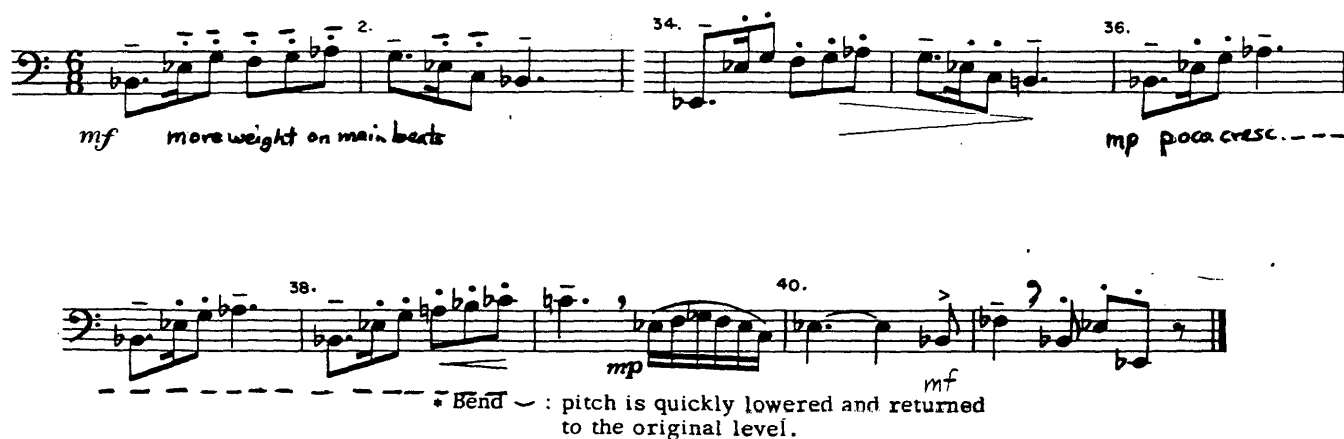


Fig. 28. Wilder, Suite No. 1, third movement



Fig. 29. Wilder, Suite No. 1, fourth movement

The fifth movement, "Effie Goes Polk Dancing", is straight-forward from the beginning to the end with an *accelerando* in the last four measures. Several tempo changes have been added in figure 30, which fit well with the music. These tempo changes, together with the dynamics the composer had indicated, will result in a musical interpretation slightly different from Wilder's concept; however,....there are two additions to the last movement. The tempo beginning in measure fifteen should be **slightly faster** to give a feeling of movement and the original tempo **should return** in measure twenty-five. In addition, a fermata over the last note of the piece would give more of a feeling of finality.



Fig. 30. Wilder, Suite No. 1, fifth movement

Handwritten musical notation for measures 26, 28, 32, 48, and 50. The notation includes tempo markings and dynamic markings.

- Measure 26: *f* (forte), *rit.* (ritardando)
- Measure 28: *a little slower*
- Measure 32: *rit.* (ritardando), *a poco* (poco a poco), *a tempo* (a tempo), *f* (forte)
- Measure 48: *rit.* (ritardando), *c. poco a poco* (crescendo poco a poco)
- Measure 50: *a tempo* (a tempo), *f* (forte)

Fig. 30. continued

Chapter 3

Conclusion

The tuba has earned some level of recognition and acceptance during the last thirty years as a soloistic instrument. This has occurred in part because tubists have worked hard to raise the reputation of the tuba from the stereotyped lumbering, awkward, oom-pah accompanying instrument to what it is today. The Tubists Universal Brotherhood Association was organized during 1974 and has sponsored tuba symposiums regionally, nationally, and internationally. Many tubists have organized Octubafest concerts and Tuba Christmas concerts. As a result, professional musicians and conductors have discovered that audiences enjoy the sound of the solo tuba. Several tuba recitals have been performed at Carnegie Hall, including those of such great tubists as Harvey Phillips, Roger Bobo, and John Fletcher. In addition, music instrument manufacturers from the European countries have been building professional quality tubas for the discriminating tubist. Moreover, significant literature is being composed every year for the solo tuba by well known composers.

The selected major tuba list for this project included works by composers known throughout the music world as outstanding composers. There may be numerous other major tuba works that should appear on the list, but these were chosen because of personal study and performance.

The intention of this project was to introduce performance considerations of selected major tuba works to tubists and to the music educator who is not a tubist but may have a very talented

tuba student in his or her instrumental music program. The parameters discussed included range, rhythmic difficulties, articulations, endurance, style, length, tessitura, ensemble, and piano difficulties. The following chart (figure 31) summarizes much of the information in this project and is a quick reference tool for tubists and music educators looking for a major tuba work for study or performance.

Selected Major Tuba Works

Composer and Title	Range	Endurance	Tessitura	Length	Rhythm	Ensemble	Piano
Beverdsdorf-							
Sonata							
mvt. 1	GG-a	2	1	4:15	2	3	4
mvt. 2	FF-a	2	1	4:30	2	3	3
mvt. 3	FF-g#	2	1	4:45	2	3	3
Gregson-							
Concerto							
mvt. 1	DD-el	5	3	5:45	3	3	4
mvt. 2	EEb-eb1	5	3	6:15	3	2	2
mvt. 3	GG-gl	5	3	6:00	3	3	4
Hartley-							
Sonata							
mvt. 1	FF-dbl	4	2	3:20	3	3	4
mvt. 2	GGb-bb	4	2	2:30	4	4	3
mvt. 3	AAb-bb	3	2	3:45	3	3	4
mvt. 4	GGb-cl	4	2	2:35	4	3	4
Hindemith-							
Sonata							
mvt. 1	GG-cl	4	2	3:15	5	5	5
mvt. 2	GG-bb	4	2	1:50	4	5	5
mvt. 3	GG#-cl	5	2	10:15	5	5	5
Persichetti-							
Serenade							
mvt. 1	BB-el	4	3	1:00	3	x	x
mvt. 2	Gb-b	2	2	1:00	2	x	x
mvt. 3	E-b	1	2	1:15	2	x	x
mvt. 4	DD-el	4	3	:45	4	x	x
mvt. 5	C#-b	2	2	1:15	1	x	x
mvt. 6	DD#-cl	3	2	1:15	2	x	x
Stevens-							
Sonatina							
mvt. 1	GG-fl	5	3	3:05	3	5	4
mvt. 2	BB-eb1	5	3	2:50	4	4	4
mvt. 3	C-fl	5	3	3:20	5	4	4
Vaughan Williams-							
Concerto							
mvt. 1	EEb-fl	5	5	4:15	5	4	4
mvt. 2	BB-el	5	5	5:00	5	4	4
mvt. 3	FF-fb1	5	5	4:30	5	5	5

Composer and Title	Range	Endurance	Tessitura	Length	Rhythm	Ensemble	Piano
Wilder- Sonata							
mvt. 1	FF-e1	4	3	3:20	2	2	3
mvt. 2	FF-d1	3	3	2:20	4	4	4
mvt. 3	GGB-d1	4	2	4:00	3	3	3
mvt. 4	FF-c#1	4	2	3:00	3	4	4
Wilder- Suite							
mvt. 1	FF-c#1	3	3	:45	3	4	4
mvt. 2	GG-e1	4	3	3:10	3	2	2
mvt. 3	C-dbl	3	2	1:15	3	3	4
mvt. 4	BB-e1	3	2	1:30	2	2	3
mvt. 5	FF-cl	2	2	1:20	3	2	3
mvt. 6	C-dbl	4	3	2:30	1	1	2

Symbols for Endurance, Rhythm, Ensemble, and Piano

1. easy (advanced high school/college freshman)
2. medium difficult (college sophomore)
3. difficult (college junior)
4. very difficult (college senior)
5. very, very difficult (graduate student/professional)

Symbols for Tessitura

1. medium (rarely near the top of the staff)
2. high (sometimes at the top of the staff)
3. very high (consistently at and above the staff)

Fig. 31. Comparison Chart

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